

EXAM GUIDE ENGLISH

The more you read, the better you will write on the day, so read lots of examples of the kind of writing you plan to do in your exam Photograph: Rex Features

ENGLISH

STANDARD GRADE

STANDARD Grade English will probably be the first exam you will sit in May and it may be beginning to worry you. My first piece of advice is to stop worrying and get ready instead. There are no surprises in the exam. It is very straightforward and should give no problems to the well-prepared candidate.

There are two papers: Reading and Writing. Everyone sits two levels of Reading paper, either General and Credit or General and Foundation and all candidates sit the same Writing paper. Let's deal with the Writing paper first.

The Writing Paper

If you have past papers, have a good look at those papers now. With the exception of the last page, which only has topics and no pictures, there are pictures on one side and topics for writing on the other. You are required to pick just one essay to write. Weeks before the exam, have a really good

think about what kind of writing you are good at. Do you write well about yourself? Can you put together a cracking story? Or is an essay discussing a topical issue more your kind of thing? You could even ask your teacher for their opinion. Once you know this, it makes it easier for you to look for the essay topic which suits you best.

A good tip is to read lots of examples of that kind of writing in the lead-up to the exam; short stories, if that is what you want to write; biography, if you are going to write about yourself, and a good newspaper, if you want to argue or discuss an issue. The more you read, the better you will write on the day.

In the exam, open the paper and flick through the pages looking for the picture that grabs your attention. The chances are the topic you are looking for will be on the page beside it. Alternatively, go straight to the back page and look at the topics there. These tend to be quite challenging. There are quotations from poems and some very interesting topics without pictures that

often hit the mark straight away and will save you time looking through the paper.

Make sure the bold writing matches your choice. This is one of last year's questions:

**11. Write a short story using the title:
The Herald.**

You may be asked to "write your views" or write about your "thoughts and feelings". Make sure you get this right.

If you are writing a short story, make it entertaining. If you are not enjoying writing it then the marker will not enjoy reading it. Many short stories written in the exam lack good characters and settings. Always remember to place someone interesting, though not yourself, somewhere interesting. So avoid:

*I was up the street with my mates.
Instead, go for: Billy wrapped his battered jacket tighter round his shoulders and led the soaked and shivering group towards the icy grey high street.*

Everything happens in a place. There are sounds and movements all around us. Use these to make your story come alive. For example:

The wind wheezed like my granny as Billy shuffled past the Post Office.

Avoid clichés like "old as the hills" or "my heart was broken in two". They seldom add to writing. Limit yourself to one major event, such as a lightning strike on a lamp-post while Billy and his pals are below it.

Don't start with what Billy had for breakfast and don't fill your story with meaningless details that don't relate directly to what is going on. In this case, you would start the story just before the storm and finish it shortly afterwards with Billy gazing at his melted trainers. Plan how it will end and aim for that from the beginning. If you are creative and amazing ideas occur to you as you write, follow your instincts. Just

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EXAM GUIDE ENGLISH**PASSAGE 1**

The first passage is adapted from an article in The Herald newspaper in February 2002. In it, Melanie Reid strongly supports the ideas in a book called *Paranoid Parenting* by Frank Furedi.

IS PARANOID PARENTING THE GREATEST DANGER TO OUR KIDS?

If you read a wonderful new book by sociologist Frank Furedi—*Paranoid Parenting*—you will see the story of a teacher who quit the profession after a school trip was cancelled. Some parents were worried the trip would involve their children in a 45-minute journey in a private car. Would the cars be roadworthy? Were the drivers experienced? Were these no-smoking cars?

Here's another story: once upon a time, there was a little boy who got a new pair of wellies, inside which, around the top, his mother inscribed his name in felt pen. This child, asserting the inalienable rights of small boys everywhere, then proceeded to go out and fill his wellies with water. The ink of his name ran, and by the time the bell rang for school that Monday morning the small boy had vivid blue smudges, like vicious bruises, ringing his calves. His teacher, a zealous young woman, ever alert to the omnipresence of evil, took one look at the marks and lifted the phone to the social work department. "Come quickly," she hissed. "This boy is clearly being abused."

When the social workers rushed to examine the boy and quiz his mother, they could find evidence of nothing. Soap and water had washed away the dreadful bruises, and the mother's relationship with her son turned out to be impeccably healthy. The only mistake this unfortunate family had made was to fulfil society's constant, lurking expectation that all children are in danger all the time.

This may be an urban myth. It matters not. A fairy tale's power lies in its ability to express authentic fears—and this one reveals the paranoia that now prevails where bringing up children is concerned.

We live in an age where parental paranoia has reached absurd heights. Collectively we are now convinced that our children's survival is permanently under threat; worse still, we believe that every incident concerning a child, however benign or accidental, is immediately regarded as a case of bad parenting. We live under perpetual suspicion; and in turn we project it on to everyone around us.

Inevitably, this paranoia has fuelled an artful kind of job creation. When something terrible happens—a sledding accident, a fall from a tree, a scare about "dangerous" foods—the sirens sound and the blue lights flash. This is not just the arrival of the ambulance: it is also a metaphor for the extensive child protection industry gearing itself up for another bout of self-importance. Mee-maw, mee-maw. Clear the area, please. This is a job for the expert doom-mongers.

I am tired of these prophets of death and injury. I do not need the Royal Society for the Prevention of Accidents to tell me that children should wear helmets while sledding, because I am incensed at the thought of the hundreds of kids whose parents will now ban them from sledding on the five-million-to-one chance that they might hit a tree. I mourn also for the kids who will never

know the delight of cycling with the wind in their hair, or climbing up trees, or exploring hidden places. Growing up devoid of freedom, decision-making, and the opportunity to learn from taking their own risks, our children are becoming trapped, neurotic, and as genetically weakened as battery hens.

I am fed up listening to scaremongers about the E-coli virus, telling me my child should never visit a farm or come into contact with animals. I am weary of organisations that are dedicated to promulgating the idea that threats and dangers to children lurk everywhere. I am sick of charities who on the one hand attack overprotective parents and at the same time say children should never be left unsupervised in public places.

Everywhere you turn there is an army of professionals—ably abetted by the media—hard at work encouraging parents to fear the worst. Don't let your children out in the sun—not unless they're wearing special UV-resistant T-shirts. Don't buy your children a Wendy house, they might crush their fingers in the hinges. Don't buy a baby walker, your toddlers might brain themselves. Don't buy plastic baby teethingers, your baby might suck in harmful chemicals. Don't let them use mobile phones, they'll sizzle their brains. Don't buy a second-hand car seat, it will not protect them. And on and on it goes.

Teachers are giving up teaching, and youth organisations are dying because they can't find adults prepared to run them. Everywhere good, inspirational people are turning their backs on children because they are terrified of the children and their parents turning on them, accusing them of all manner of wrongdoing. They can no longer operate, they say, in a climate of suspicion and fear.

I know how they feel. Some years ago I organised an event for my child's primary school—a running and cycling race along popular, well-used Forestry Commission cycle-tracks. For safety, parents were to be paired with their offspring; we laid on enough insurance and first aid for a B-list royal wedding. Yet the event was almost called off the night before when I received worried calls from parents who had been out to inspect the route. The track was far too rough, they said. The risk of children injuring themselves was too great. It was too dangerous to proceed. As it happened, we did go ahead and everyone had a wonderful time. Children glowed with achievement and self-esteem, unaware of the crisis of parental nerve which overshadowed the whole day.

But so deep are we in the pit of exaggerated, irrational risk-perception that we have moved from the awareness that things might go wrong to the assumption that things *will* go wrong. It is a dangerous spiral. For our children, who in reality are overwhelmingly safer than they have ever been in history from death, disease, accident, or injury, it is more than dangerous. It is utterly catastrophic.

see a lot of are questions on word choice and imagery. This is not an easy thing to learn but, if you are a reader at all, you will have developed a sense of what a writer is meaning beyond the literal interpretation of his words. For example, in last year's paper question 2b:

How does the writer's word choice in these lines make clear her attitude either to the teacher or to the social workers?

In the passage the writer uses words like "zealous" and "hissed" in connection with the teacher. What you need to do is to quote these phrases and then explain what they imply about the teacher. Zealous suggests over-enthusiastic or fanatical, for instance. Remember the quote on its own is worth nothing; you need the comment to get the marks.

Again from last year's paper:

How effective do you find the image of "battery hens" in conveying the writer's view of the way children are currently being brought up? (2 A/E)

To answer this you need to explain the image of the battery hens, not as some candidates did last year as a rare species of electronic chickens, but as hens brought up in a cruel and restricted environment. You would further want to explain that the author was comparing the way some children were brought up to these hens because some youngsters are raised in a cruel and restricted environment.

Another kind of question that is quite common is one on tone, such as this one from last year's paper:

6. Read lines 71-92.

(a)(i) Identify the tone of lines 71-79. (1 A)
(ii) Explain how this tone is conveyed. (2 A)

The answer to the first part is "anger, contempt, frustration." That you can see from the passage, but for the next two marks you need to pick out the way in which the words are used to put that tone across. The writer uses phrases such as "I'm fed up ... I am weary ... I am sick ..." You need to pick that part out and comment on how they convey the tone through the repetition of "I am" and the idea of illness and depression in the words "weary" and "sick". So quote and comment, and you will get the marks.

Another type of question that is common is one on the writer's language, like this one from last year's paper:

(ii) How does her language in lines 46-55 make this attitude clear? (2 A)

Language is any technique the writer uses to put across her attitude. It could be word choice, imagery or sentence structure. You will need to look at the passage and see. Then the way of answering is just the same as for tone. You quote the word or phrase, or identify the technique and explain how it has this effect: her use of "paranoia", for example, implies their behaviour is irrational, or the use of inverted commas at "dangerous" to point up falseness, exaggeration, with the implication that they're not dangerous at all.

The last common kind of question is the comparison question at the end. In last year's paper it was worth 5 marks. That is enough to pass or fail you, so it is important that you time things well and get to this

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stick to the time and keep the end in mind at all times. Don't overdo the dialogue. Unless your character has something interesting to say, don't let him say it.

If you choose to write about your own experience, remember to express your feelings clearly and, just like the short story, fill in the background characters and setting for the marker. Try not to say how you feel with words like "good" and "nice". These words are so overused that they will let you down. Remember this is not a factual statement you are writing, so ease up on the facts and make the most of your thoughts and feelings. So, rather than:

It was the last game of the season for Dunfermline who were two points clear of Barcelona in the Champions League.

Write: The atmosphere was electric. I have never felt so alive. My home town team, Dunfermline, playing the mighty Barcelona ...

If you choose to write about an issue such as the future of football in Scotland, plan your essay before you write. A good rule of thumb would be to have five clear points that you want to make about the subject. Write these down at the beginning in your answer book and follow them as you write. An essay like this should have an introduction and a conclusion. In the introduction, tell the reader what you are about to write. In the conclusion, sum up what you have said.

Finally, try to write without making mistakes. This is a test of writing after all. Expect the marker to find your spelling mistakes and notice the lack of paragraphing. If your handwriting is difficult to read, the marker is not going to enjoy reading your essay. It doesn't have to be beautiful but it must be easy to read. Always write the number of the question you are answering. Don't use abbreviations such as + instead of "and". Don't use "text-message" language; this is not acceptable. If you must use direct speech, use it sparingly and punctuate it correctly and take a new line for each new speaker. Practise getting your writing correct. Try writing a paragraph a day from now until May.

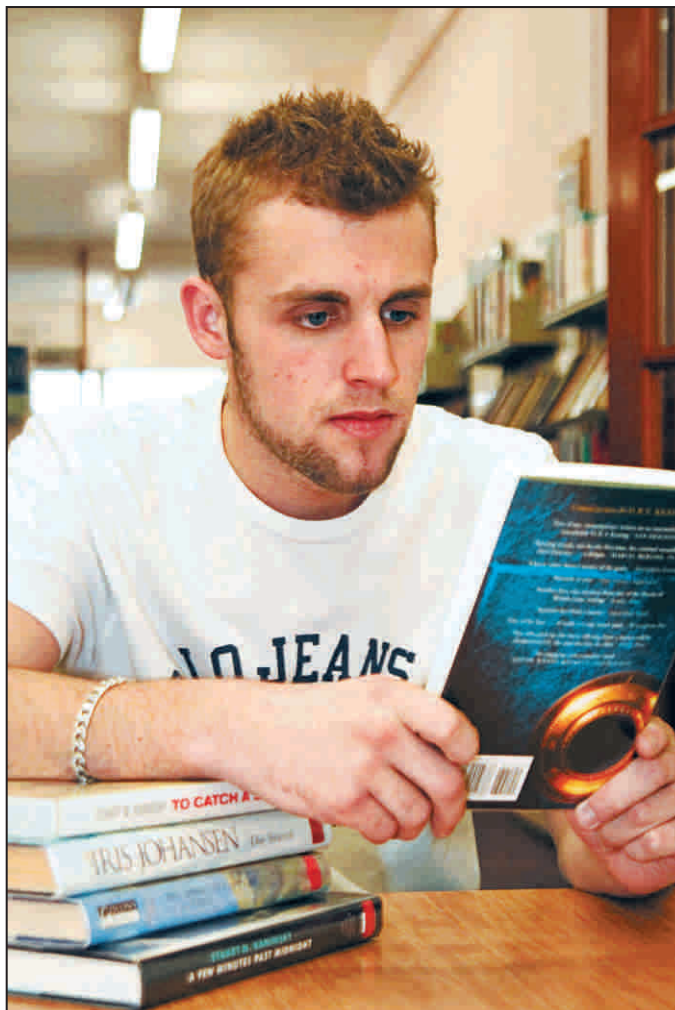
The Reading Paper

The Reading tests are the next hurdle. The format is the same for Foundation, General, and Credit. You will be sitting two of them; either General and Foundation or General and Credit. The technique is simple: read the passage then answer the questions. Don't start answering the questions before you have read the whole passage as this rarely pays off. You don't have to read the passage twice. When you start to answer the questions you will be directed by the paper to the paragraph or even the line that the answer is in, so you end up going through the passage again in detail anyway. Let the layout of the paper help you. It has been designed to be as supportive as it can be. All questions are worth 2 marks. Some are 2/1/0 and these require you to point out two things. Others are 2/-/0 these have only one correct answer.

The number of lines that are given for your answer are an indication of how much you should write. In Standard Grade you do not have to answer in sentences and you are trying to complete the exam within the time, so don't write too much.

The paper will also tell you exactly where to look for the answer. Be smart. Don't look anywhere else.

Some answers will require you to find



Now is the time to begin preparing for your exam Photograph: Rex Features

words or phrases from the passage, but most answers need you to put the answer into your own words. Where you see this instruction in bold type always write the answer in your own words.

There are no trick questions; all the answers are in the passage and all you need to do is find them. There may be words that you don't know but remember you can work out what something means from the way in which it is used. If in doubt, make a guess. There are no marks for blank spaces. It is always worth having a go at all the questions.

The most troublesome questions are on sentence structure. The best advice here is to use your common sense. Look for things such as lists and the use of dashes and colons. Imagine what the sentence would be like without them. Answer the question by explaining what the punctuation does to the meaning. Do not simply explain what the sentence means.

The best advice of all is to practise these papers. Buy the past papers with the answers at the back and test yourself. Try completing the paper in the correct time. Try marking the paper yourself. Keep practising, keep reading, and keep writing. Your folio is finished but Standard Grade is

not finished until the last question of the last paper has been answered.

INTERMEDIATE AND HIGHER

Close Reading

All levels in Higher Still English have a Close Reading element, so the advice here is relevant to all. At Intermediate 1 and 2 there is only one passage and there are fewer questions, but the principles are the same. It amounts to half of the marks, so this is the paper that can make all the difference, no matter what level you are working at.

The secret of passing the Close Reading paper is in two things; answer the questions and finish the paper. Does that seem a little simple? Well it isn't. Firstly, reading the questions carefully pays dividends. There are no trick questions but they will be hard. Each question has a code in bold next to the number of marks: a U for understanding, an A for analysis, an E for evaluation or an E/A or U/E for a combination of skills being questioned. Getting to know what kind of answer is required for each of these types of questions will help you on the day of the exam.

An Understanding question will ask you to write down, usually in your own words,

what the author is saying or to explain what a word or phrase means in the way the author has used it. An Analysis question is looking for an answer, which concerns the way the writer has expressed himself or herself in terms of punctuation, structure or word choice. An Evaluation question is asking you to comment on the effectiveness of an aspect of the passage. Look at the code and make sure you focus on the correct aspect in your answer.

Secondly, you are working against a tight time deadline: 45 minutes at Intermediate 1, one hour at Intermediate 2 and one and a half hours at Higher. Finishing the paper is a major factor in passing because you cannot afford to miss some of the high-mark questions that are at the end of the paper. If you try to answer at least 9 marks worth of questions every 15 minutes you should get to the end in time and give yourself the best chance of passing.

Look carefully at the number of marks that each question carries as this should give you an idea of the length of answer to give. If the question has only 1 mark you will not have to give a long answer. If the question has 4 marks then you will have much more to write. Try to think of each mark you are gaining as you answer. If you only make one point in a long-winded answer, you will still only gain 1 mark. So think in terms of 4 marks meaning finding four parts to your answer. It is not marked quite as rigidly as this but many candidates lose marks by giving vague or woolly answers. Don't waste time repeating the question; the marker knows the question, so he wants to know what the answer is.

The best way to prepare for this paper is to practise past papers, either from a book or from papers your teacher has given you. The more you do, the more you will see that there are questions that come up time and time again.

There are the Understanding questions, which require you to answer "in your own words". Usually you are being asked to find a phrase or select words from the passage, often something a bit challenging, and express it in your own words. Look for the clues in the question. It will usually tell you exactly where the phrase is or at least the right area. Once you have found it, if there are 2 marks, bear in mind there will usually be two words to deal with. Don't just quote them; there are no marks for this. You must put this into your own words. You should try to be brief but do not get hung up trying to find a word-for-word translation. Sometimes a difficult word or phrase is more easily tackled by using several words. "Utilitarian viewpoint" is a difficult phrase to translate in just two words, but you might answer by saying that the author is looking at things in a functional or in a practical way.

Another regular question is what is called the "link" question. In this kind of question you are being asked to explain the link between two sections of the passage made by a word or a phrase or sentence. To answer these you have to show the marker that you understand what the link is. So, first off, find the linking words and quote from the link explaining how it connects with the ideas contained in the previous paragraph. Then, again, quote from the linking words and show how they connect with the ideas of the paragraph that follows. So two quotes and two explanations from you using your own words and this question is dealt with. Practise this with past papers and you will actually enjoy seeing the question appear because you will be confident in the way you are going to handle it.

Another group of questions that you will

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question and, when you get there, make the most of it. The question was:

14. Which writer's response to Furedi's views are you more inclined to agree with? You must refer closely to the ideas of both passages as evidence for your answer. (5UI/E)

This question is asking you about ideas but it might just as easily be about the style of the two passages. These answers should be like mini essays. You should quote from both of the passages to support your ideas. You are usually being asked your opinion so give it but, remember, the marks are for your identifying ideas and supporting your opinion from the passages, so quote and comment and make your point clearly.

To get ready for this part of the exam, practise past papers and check out your answers against the answer booklet that comes with the book or, if you are really keen, you can access the full marking scheme on the SQA website.

Read lots of quality journalistic prose. If you are reading this guide you should also have a mountain of printed matter in front of you on all sorts of different subjects. Read some of these articles as it is important to get your brain into this way of writing and thinking.

The Critical Essay paper

All levels have a Critical Essay paper. You will have written a good number of essays on the literature you are studying in class, but what you need to remember is that the questions will be different and you will have no notes or text to help you. You need to know your texts really well.

At all levels the essays are worth 25 marks. At Intermediate 1 you only have one

essay to write and at Higher and Intermediate 2, you have to write two.

Choose the texts that you think you will write about: you will need two and a back-up. The poetry questions can be quite narrow, so if you are choosing a poem, definitely have another one that you are equally happy with to fall back on. Start by re-reading the texts. Even if it is *The Cone-Gatherers* or *The Crucible* you need to be familiar with it, and if you studied *Sunset Song* in September you will be a little rusty about it now, so get re-acquainted.

Read over your notes rather than your old essays. The question in the exam will be different and you will not pass if you aim to use the same essay in May. Don't opt for one of the short stories that you have studied just because you think it will save you time studying. The short story is a complex thing and any essay you write will have to tackle the idea behind its structure and form.

You will also need quotations, particularly from poems, so start memorising now. Pin quotations up in your bedroom. Who needs a Metallica poster when you could have the first soliloquy from *Hamlet* up there instead? Get familiar with the ideas behind the texts.

The literature you have studied will have had a big idea behind it. Start studying by looking at the way those ideas are presented in the text. There is no point in knowing that there is a marvellous example of synecdoche in *Visiting Hour*, by Norman MacCaig, where he describes his nostrils bobbing along the corridor, if you can't discuss the deep sadness and the sense of the helplessness of the visitor to make a difference to the suffering of someone he cares about. It is in the meaning of the text that you will find the answer to all the questions in this paper, not in a list of technical devices used by the writer.



You will need quotations from your chosen texts, so read and re-read them

You have 45 minutes in the exam for each essay and you need both essays to pass the paper. One brilliant essay and the opening paragraph of the second is not going to give you the marks total you need, so you must make a good job of both. Pick your question carefully but quickly. Don't dither. The first sentence of the question is the one that will tell you whether or not one of the texts you have prepared is appropriate, so skim through these first.

12. Choose a poem which is light-hearted or playful or not entirely serious.

If this question from the specimen paper on the SQA website was in your paper, you would be able to work out quickly that *Visiting Hour* or *Assisi* wouldn't do. So keep skimming until you find the question that fits. If you ignore the question and write your essay anyway you will fail, so keep looking. Once you have found your question, look at the second sentence of it:

Show how the poet makes you aware of the tone, and discuss how effective the use of this tone is in dealing with the subject matter of the poem.

Here you learn how the examiner wants you to write about the text. This is the real question and the most important part, read it carefully. To pass this question you have to deal with tone. Ignore this at your peril.

The last sentence of the question is there to remind you to make an analysis of the text rather than telling the story. It is supposed to be helpful. It is not a definitive guide to how your essay should be structured.

In your answer you must refer closely to the text and to at least two of: tone, imagery, theme, sound, or any other appropriate feature.

Yes, you should take the advice and deal with tone, imagery and the others, but the important thing about your essay is that you deal with the big idea behind the text. The poem *Moose*, by Ted Hughes, is humorous in its tone and imagery but it is a poem where the author's use of personification suggests he is really describing man's ineptitude in nature. This idea is the key to a successful essay.

Structure your essay so that you stay close to the task in hand. Write an introduction that identifies the text and answers the question in a general way. As often as you can, without being artificial about it, mention the question you are answering, particularly at the beginning of paragraphs. For example:

One of the most effective things Hughes does to maintain this humorous tone is to describe the Moose in human terms.

Always write a conclusion which answers the question. At the end of the essay, look at the question and write your final paragraph looking at it. If your final paragraph does not mention most of the words in the second sentence of the question, you are probably not answering it.

Lastly, you should think about technical accuracy. The Critical Essay paper is not only a test of your knowledge of the books you have been studying, it is also a test of your technical English skills. An essay that does not pass the performance criteria for technical accuracy will automatically fail, even if the analysis is brilliant. Common errors to be avoided are: failure to start a new sentence when required (especially using a comma when a full stop is needed), misspelling of common words, misuse of the apostrophe, confusion of done/did, gone/went, and so on, using slang or colloquial language, and writing sentences whose meaning is unclear. Take time to check your work before the end of the exam. If you can, it might save your essay from failing if you are often caught out with spelling and sentence structure in class.

So you can start pinning up your quotations and reading the newspaper. Talk to the budgie about Chris Guthrie's symbolic role in *Sunset Song* and pester your granny by reciting *Ode To Autumn* every 20 minutes and you will be heading in the right direction. If you are a Higher pupil try not to worry that the exam this year is on Friday the 13th.

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COURSE TITLE DAY / EVE / SAT AVAILABLE DATES

ELECTRICAL

| | | |
|---|---------|-----------------|
| The Testing of Portable Appliances (C&G 2377) | 2 Days | 9 & 10 May |
| The Testing of Portable Appliances (C&G 2377) | 2 Sats | 7 & 14 May |
| 16th Edition IEE Wiring Regulations (C&G 2381) | 2 Days | 6 & 7 April |
| 16th Edition IEE Wiring Regulations (C&G 2381) | 3 Days | 3, 4 & 5 May |
| 16th Edition IEE Wiring Regulations (C&G 2381) | 2 Sats | 2 & 9 Apr |
| 16th Edition IEE Wiring Regulations (C&G 2381) | 6 Eves | 21 Apr - 26 May |
| Inspection & Testing of Elec. Inst. (C&G 2391) | 4 Days | 23 - 26 May |
| Inspection & Testing of Elec. Inst. (C&G 2391) | 7 Eves | 22 Mar - 17 May |
| Design & Verification of Elec. Inst. (C&G 2400) | 5 Days | 25 Apr - 17 May |
| Electricity at Work Regulations | 1 Day | 28 Apr |
| Autocad 2005 | 12 Eves | 13 Apr - 29 Jun |

COMPUTING

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|--|---------|-----------------|
| Microsoft Windows | 1 Day | 25 Apr |
| Microsoft Word 2000 - Core Skills | 2 Days | 27 & 28 Apr |
| Microsoft Word 2000 - Expert Skills | 2 Days | 9 & 10 May |
| Microsoft Excel 2000 - Core Skills | 2 Days | 3 & 4 May |
| Microsoft Excel 2000 - Expert Skills | 2 Days | 11 & 12 May |
| Microsoft Access 2000 - Core Skills | 2 Days | 5 & 6 May |
| Microsoft Access 2000 - Expert Skills | 2 Days | 16 & 17 May |
| Microsoft Powerpoint 2000 - Core Skills | 1 Day | 26 Apr |
| Web Page Design using HTML & Dreamweaver | 12 Eves | 18 Apr - 18 Jul |

HEALTH & SAFETY

| | | |
|---|---------|-----------------|
| IOSH 'Working Safely' | 3 Eves | 18 Apr - 9 May |
| IOSH 'Managing Safely' | 11 Eves | 19 Apr - 28 Jun |
| NEBOSH 'General Certificate' (Tue/Thur) | 30 Eves | 2 Aug - 10 Nov |
| NEBOSH 'General Certificate' | 15 Days | 12 May - 18 Aug |

FOR MORE INFORMATION

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ENGLISH EXAM TIMETABLE

| LEVEL/PAPER | TIME |
|------------------------|-----------------|
| Wednesday May 4 | |
| F/G/C Writing | 9am-10.15am |
| Foundation Reading | 10.35am-11.25am |
| General Reading | 1pm-1.30pm |
| Credit Reading | 2.30pm-3.20pm |
| Friday May 13 | |
| Intermediate 1 | |
| Close Reading | 1pm-1.45pm |
| Intermediate 1 | |
| Critical Essay | 2.05pm-2.50pm |
| Intermediate 2 | |
| Close Reading | 1pm-2pm |
| Intermediate 2 | |
| Critical Essay | 2.20pm-3.50pm |
| Higher 1 | |
| Close Reading | 9am-10.30am |
| Higher 2 | |
| Critical Essay | 10.50am-12.20pm |
| Advanced Higher | 1pm-4pm |